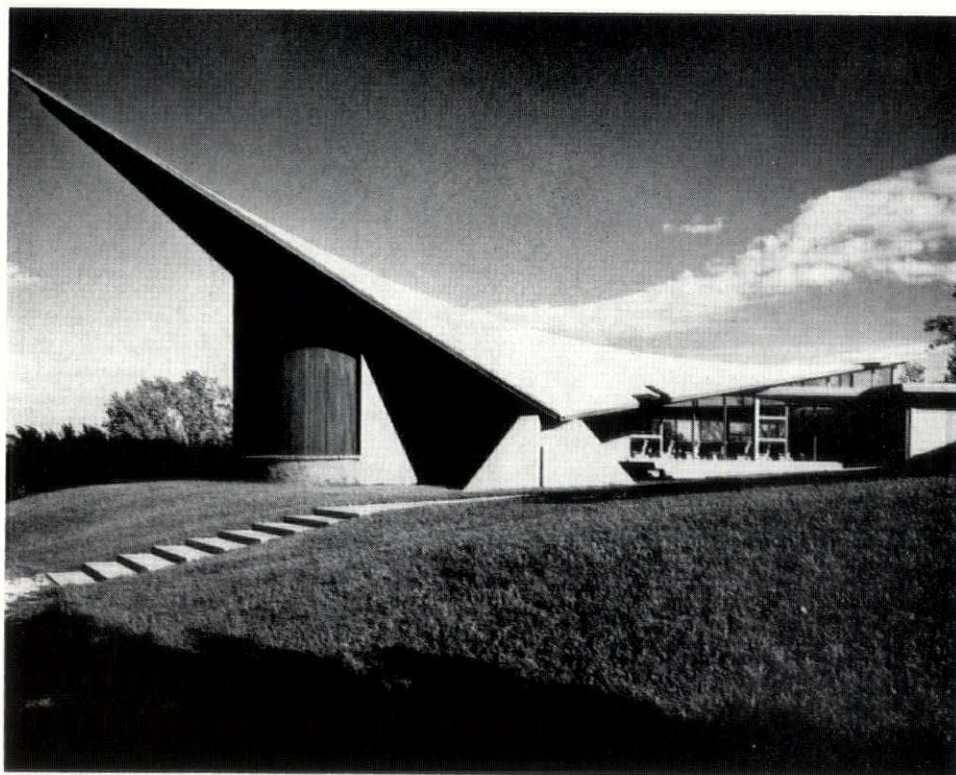


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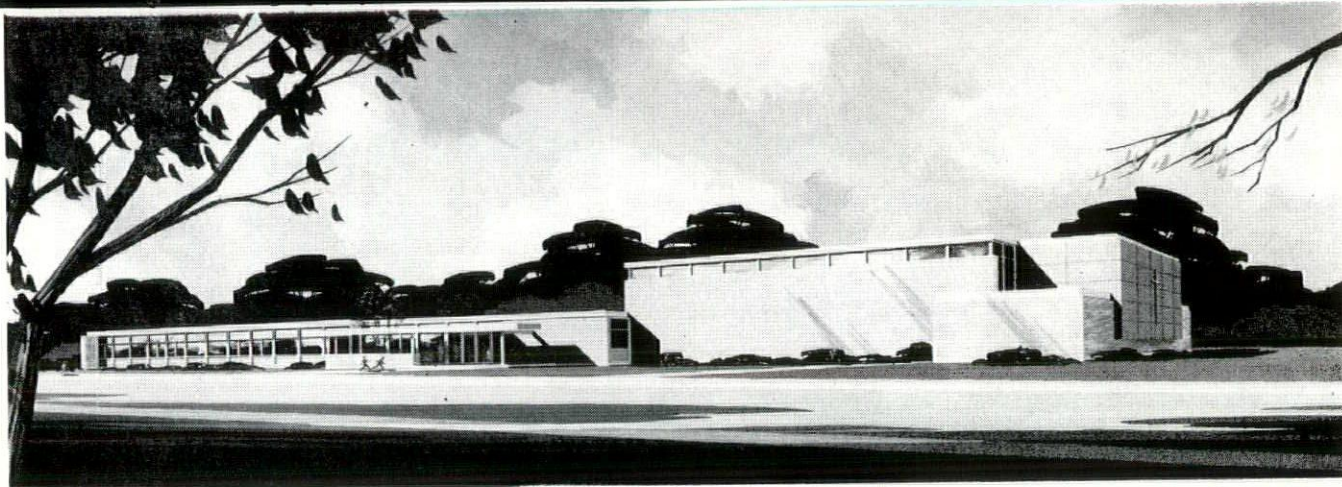
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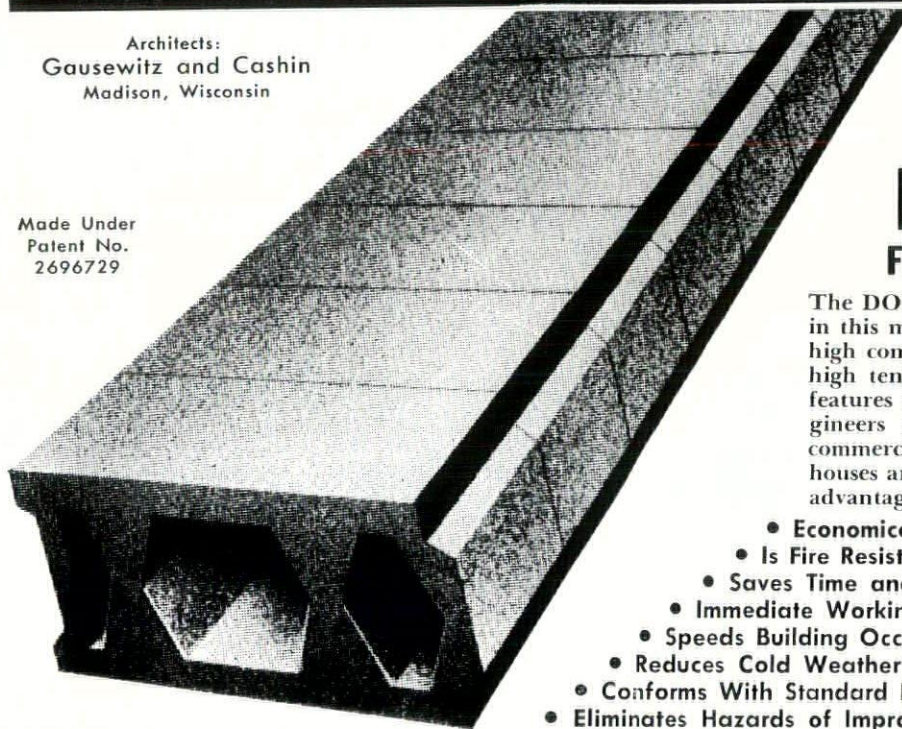
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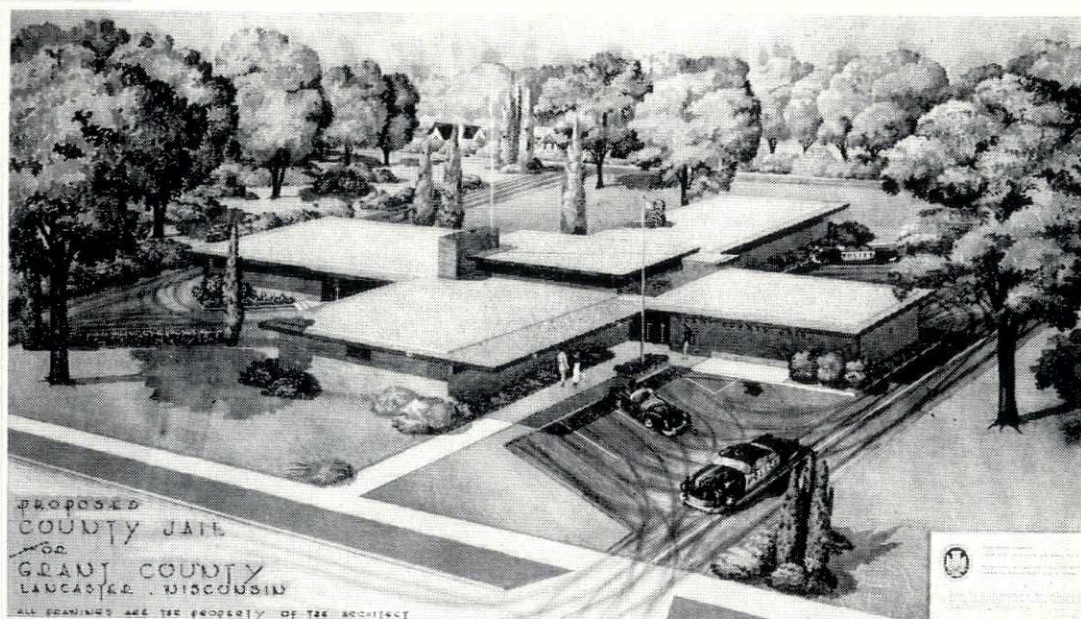
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Program Announcements Are Mailed

Honor Awards Competition Nears

The program announcements for the biennial Wisconsin Chapter, A.I.A. Honor Awards competition have been mailed to all Corporate members. Deadline for entries is February 6, 1959.

The First Honor Award and Awards of Merit will be presented at the annual convention banquet to

be held at the Schroeder hotel, March 4, 1959. Following exhibition of the mounts at the convention, the entries will form a traveling exhibition and be displayed throughout the state.

Winning entries are also scheduled to be shown at the War Memorial Center as part of an Architectural Exhibit planned by the Milwaukee Division for April of 1959.

The Honor Awards and Exhibitions committee has invited three well-known architects to form the Jury for the competition. Their names will be announced in the December issue of THE WISCONSIN ARCHITECT.

All members are urged to enter this competition, one of the Wisconsin Chapter's best public relations tools.

COVER COMMENT

The daring and eye-stopping Saint Edmund's Episcopal Church of Elm Grove is pictured on the cover and on page 11. Designed by William P. Wenzler, AIA, Milwaukee, the church seats 350 persons. Primary building materials are reinforced concrete and cedar.

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American Institute of Architects

4003 W. Capitol Drive Milwaukee 16, Wis.
Telephone UPTown 1-9450

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Mark Purcell Is Named to Wisconsin Registration Board

Mark Purcell, A.I.A., a member of the Board of Directors of the Wisconsin Chapter, A.I.A., has been named to the Wisconsin Registration Board of Architects and Professional Engineers, for a three-year term. He succeeds Gerrit J. DeGelleke who served the Board for more than 28 years.

Purcell is a principal in the firm of

Siberz-Purcell & Cuthbert, 1920 Monroe St., Madison, which was organized in 1945, and which won a First Honor Award from the Wisconsin Chapter, A.I.A., in 1953 for their own office building. Purcell is also chairman of the Wisconsin Chapter's Building Code and Advertising committees.

NEW MILWAUKEE FIRMS APPEAR ON HORIZON

A. A. Tannenbaum A.I.A., and Harvey E. Koehnen, A.I.A., have joined their offices to form the firm of Tannenbaum & Koehnen. They recently moved into new quarters which they designed at 2465 W. Capitol Drive.

Another new firm, Miller & Waltz, Architects, has established an office at 726 N. Milwaukee St. Principals of the organization are George D. Waltz, A.I.A., and Jordan A. Miller, an Associate member of the Wisconsin Chapter.

Associate member, Roland G. Middleton, has opened an office under the name of Architects Associated at 325 W. North Ave.

COLNIK, METAL CRAFTSMAN, DIES

A nationally-known metal craftsman who was also an honorary member of the Wisconsin Chapter, died last month.

He was Cyril Colnik, 87, who passed away at his home in Milwaukee where his shop and museum still house much of his early works.

After a career of more than 60 years as an artistic metal worker, Mr. Colnik retired in 1955. His creations have decorated many mansions, churches and public places.

He was born in Austria, but came to America in 1893 and settled in Milwaukee.

Ladies Look to the Future

Women Plan Busy Social Slate

The newly-formed Women's Architectural League, the auxiliary of the Milwaukee Division, has announced its program for the coming year according to Mrs. Douglas Drake, social chairman.

The November program which featured slides of the Brussels Worlds

Fair taken by Milwaukee Division member, Reimar Frank, was well received. Husbands were guests at the social evening held at the War Memorial Center.

The next meeting of the WAL is scheduled for Saturday, January 17, at the Knickerbocker hotel at 11 a.m.

Items on the agenda include a discussion of the proposed by-laws and plans for the March convention program. The business meeting will be followed by luncheon and a tour of Sister Thomasita's San Damiano workshop.

The WAL will entertain wives of convention-goers at a brunch and style show at Marshall-Fields in the new Mayfair shopping center on March 3. They will also be hostesses at the tea and tour of the Milwaukee Art Center sponsored by THE WISCONSIN ARCHITECT on the following day.

The ladies have called special attention to their annual dinner party in May. Surprise plans are to be announced. Remember the Cabana party? Well, don't miss this!!



Planning an interesting social schedule for the newly-formed Women's Architectural League of Milwaukee County are these ladies, shown during a recent meeting. From left are Mmes. Jack Kloppenburg, Murray Kinnich, Francis J. Rose, Paul Jacoby and Maynard W. Meyer. Purposes of the League are to promote better relations between architects and the general public; to make themselves better informed as wives of architects; and to become better acquainted with each other.

SPEAKERS BUSY

The Speakers' Bureau of the Milwaukee Division has again been active in participating in Career Day talks before Milwaukee high schools. On October 20, Peter Seidel addressed 12 students at Rufus King high school. Robert Rasche spoke to 18 students at Messmer high school on architecture as a career on November 11.

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Building Uses Basement Space

Wisconsin Chapter Now in New Home

The Wisconsin Chapter is now located in its new home.

Office of the organization is now located in "Capitol Square" at 4003 W. Capitol Drive in Milwaukee, a building designed by Milwaukee AIA member, A. A. Tannenbaum.

The Chapter office phone number is Uptown 1-9450.

The building has aroused a great deal of interest by the fact that it makes basement space, normally used for storage or mechanical equipment, usable and rentable because of Tannenbaum's design. A "well" at either end of the building admits light and air into underground areas.

The idea of using underground space for an office has met with immediate acceptance, according to Emanuel S. Lozoff, president of Commercial Units, Inc., owner of the

building. He said that five of the six below grade offices already were rented, although work on the building still has not been fully completed.

In addition to the underground level, there are two stories above grade. Exterior walls are concrete block. A shadow wall pattern has been used on one side of the building; a stack bond pattern on the other.

The end of the building facing Capitol dr. consists of windows separated vertically by aluminum mullions and horizontally by "purple" panels of ceramic mosaic. Actually,

the purple color of the panels is an optical illusion, caused by mixing red, black and white tiles.

Because of the well across the face of the building, Tannenbaum was able to run the windows below the level of the ground. Black iron fencing and shrubbery around the well adds a decorative touch to the facade, as well as being a safety measure.

An open, steel stairway with slate treads extending from the basement to the second floor is the focal point of the interior. A plastic dome in the roof directly above the stairway beams light down the flights of steps.

(Milwaukee Journal Photo.)

Problems!

Even 79 Years Ago

You think you've got it tough? Even 75 years ago, architects had their problems, as evidenced by this reprint from the Appleton Crescent for the week of Oct. 4, 1897:

How much did the State pay the Republican architect for superintending the construction of the Northern Hospital for the Insane, including the \$1,500 allowed for drawing the plans?

Thirty-two thousand four hundred dollars!

After the foundation was laid, how often did that superintending architect visit the work?

Once a month!

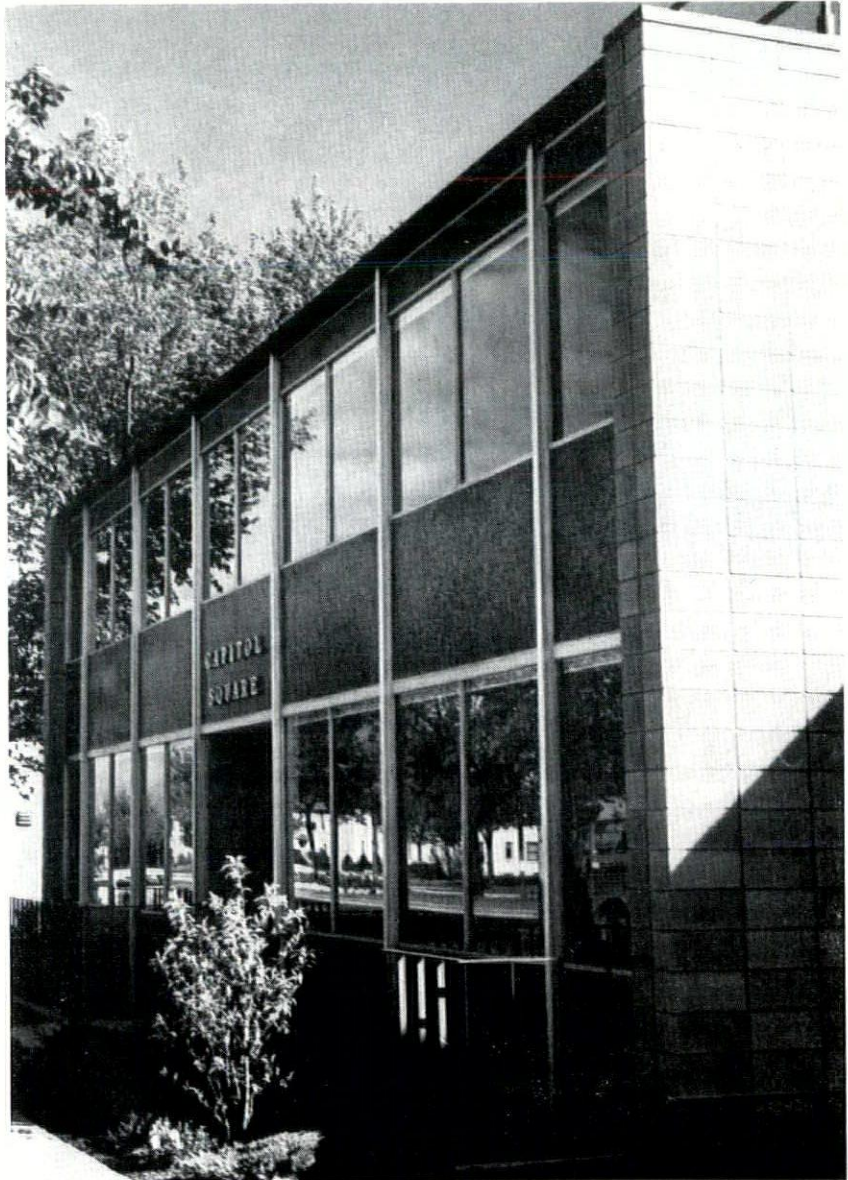
How much did Alexander Mitchell pay for the plans and constant attendance of the supervising architect of the magnificent business structure by him erected in Milwaukee last year? A building which cost as much as the Northern Hospital?

Ten thousand dollars!

And the architect stated that it was a munificent amount for the services rendered.

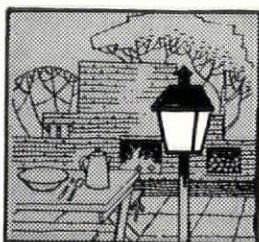
Who allowed the state to be thus exorbitantly and outrageously overcharged?

Ask the Republican officials at Madison!

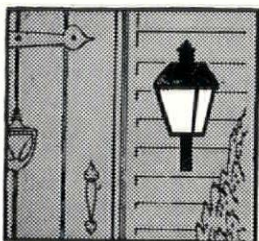


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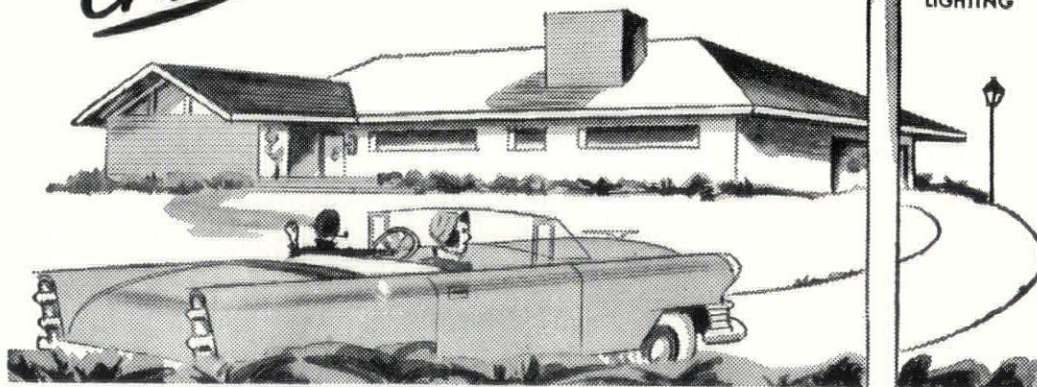
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For Your Reading . . .

Editor's note: This is the first of a series of reviews written by the Wisconsin Architect staff which will be published from time to time as new books of interest to architects are released.

ARCHITECT Carl Koch of Techbuilt house fame has just finished writing two books. One is addressed to the home buying public and is called "At Home With Tomorrow" (\$6.95, Rinehart).

The second book is found between the lines of the first and is aimed at Koch's fellow architects.

This second book, in brief, asserts that the architect today is shirking his responsibility to society by specializing only in commercial, religious or civic centers. The proper, first business of architecture, it says, should be to get residents of outmoded, dilapidated, unsafe and unhealthy buildings, and their children, into good houses at decent prices.

In all fairness, Koch does not actually attack architects. In fact, he has gone so far as to prepare for them some arguments which they can use when cornered by a layman who has read Koch's book.

For example, Koch notes that one-third of a nation, "as we are fond of saying," remains ill housed, and asks who is to blame. He excuses builders and land developers. They have their livelihoods at stake. He excuses town building authorities. They represent communities "which didn't particularly invite, in fact, don't want" new residents.

"Architects themselves? But architects, as noted, have directly to do with only 15% of the new houses each year. The profession is in general agreement that the design of small houses is a noble calling—for the other fellow."

History, Koch decides, is as much to blame as anything.

He then goes on to describe in considerable—and sometimes humorous—detail his successes and failures in designing and building "industrialized" houses. The best known of these, of course, is the Techbuilt.

Before this, however, came the Acorn house—which unfolded here and there from a central package and shortly became a two bedroom home. Only the lack of \$330,000 worth of machinery and assurance

of orders for eight houses a day kept it from really coming to life.

Next came the problem of redesigning the Luxtron house. This job was finished just as the corporation "hoisted sail, and moved slowly and majestically into receivership."

The next project, too, ended in receivership. This was the designing and building of Conantum, a 104 home community in Concord, Mass. However, the broken pieces were glued together in short order and the project completed. Koch today makes his own home in this thriving little community.

Then came the Techbuilt design. At the time the book was written, about \$5,000,000 worth of these houses had been built, each year's output doubled that of the one before.

As noted, this book written primarily for laymen, but those "other fellows" will find in it much of value and even more that is merely interesting. It may even keep one of them from becoming involved with a bathtub machine such as that involved in the Luxtron package.

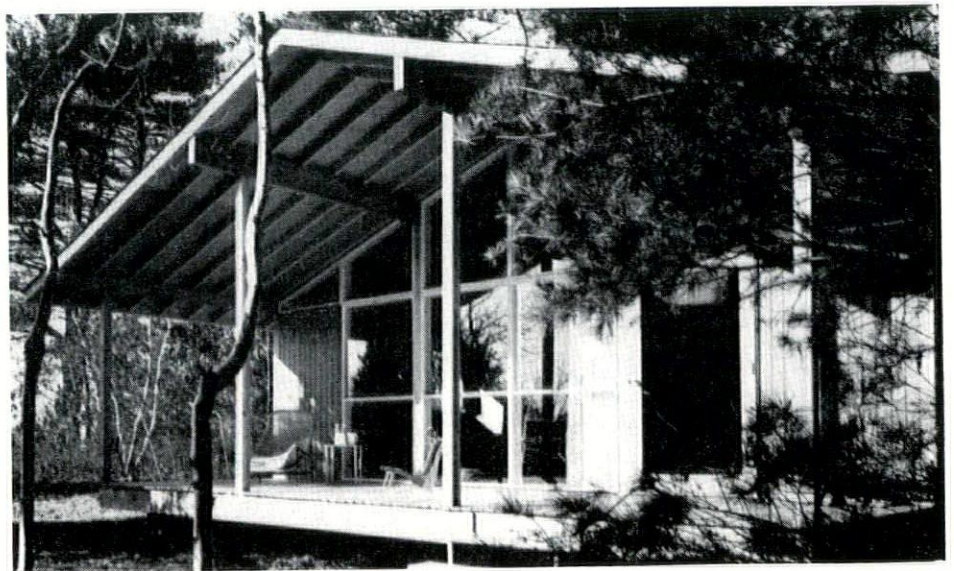
"What it did, as you might suppose, was to take a single, flat piece of metal, make preliminary whirring sounds, and then wallop it decisively into a complete bathtub shape.

Its music was impressive.

"This press had been procured at enormous expense to turn out individual tubs very cheaply, something like \$15 as opposed to a wholesale lot price of around \$45. But it soon developed that in order to operate efficiently, and amortize its original cost, it would have to turn out 120,000 tubs a year—40,000 of them for Lustron houses, the rest to be sold on the open market. However, the tubs it made to fit the Lustron house were five feet, one and a half inches long. And almost nowhere in the world can you sell a bathtub of that size. Five feet even, yes. Five feet, one and a half inches, no. At that point, as at several others, Lustron experienced a change of production managers."

One final word from Koch:

"In the first place, to say it outright, the architect really doesn't know very much about machines and he needs to learn. He can get by, of course. (Two tokens of his getting by are that he seldom bothers any more to design a house costing less than \$30,000—and that a house should cost \$30,000). The architect must be willing to function as technician, machinist, builder, and boilmaker.



Exterior view, Techbuilt cottage. Illustration from *AT HOME WITH TOMORROW*, by Carl Koch, Designer of the Techbuilt House, with Andy Lewis, to be published by Rinehart and Company, fall, 1958. Photo by Robert D. Harvey Studio.

Hi-Lites

OF THE OCTOBER BOARD MEETING

The October meeting of the Board of Directors was held at the Knickerbocker hotel on October 10. Members present were: J. Flad, R. Potter, K. Yasko, M. L. Allen, F. Shattuck, M. Purcell, A. Reddemann, F. von Grossmann, J. Brust, W. Lee, and J. Jacoby. A proxy ballot was accepted for R. Hackner.

Applications for associate membership were approved for John G. Miller, Fond du Lac, a graduate of M.I.T. and a draftsman with Irion & Reinke; Robert K. Vance, who is with Frank Shattuck Associates, Neenah, and William E. Dye, Middleton, a graduate of the University of Illinois. Rudolph A. Zemanovic, a draftsman with Darby-Bogner & Associates, Milwaukee, was accepted as a Junior Associate member.

The Board also:

Approved the changes in the by-laws as recommended by the Chapter Affairs Committee and directed

that they be presented for consideration at the Annual Meeting.

Received a report from Building Code committee chairman, Mark Purcell.

Approved the nomination of Edmund Lewandowski for nomination for an A.I.A. award.

Recommended the nomination of a Wisconsin Chapter member for A.I.A. Fellowship.

Approved the participation of Wisconsin Chapter members in the exhibition at the Wisconsin Arts Foundation and Council meeting at the University of Wisconsin-Milwaukee on November 15 and directed the Milwaukee Division be responsible for its erection and dismantling.

Approved the distribution of copies of the public relations report submitted by Barkin-Herman & Associates to all members in advance of the Annual Meeting.

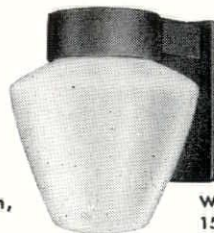
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Inside (Architectural) Europe . . .

Editor's note: This is the first of three reports by William P. Wenzler on his experience during almost six months in Europe on a fellowship from the University of Illinois, his alma mater. Wenzler, 29, also received an honorable mention award from the Church Architectural Guild of America this year for St. Edmund's Episcopal church in Elm Grove, pictured in this issue.

Vincenza, Italy,
April 14, 1958.

Over one month has passed since our arrival in Europe and it is time to record some of our thoughts.

On Mar. 1, Dolores and I loaded Eddie, 4; Debbie, 2½, and Johnnie, 1½, into our car and headed east. We had been asked to lecture at Lancaster (Pa.) Seminary on church architecture and enjoyed the opportunity to express our views. We wonder now how Europe will affect our attitudes towards architecture?

We sailed from New York on Mar. 5 and landed at Bremerhaven, Germany, 11 days later. Then came the problem of getting all the baggage and ourselves into a Volkswagen. We worked it out by removing the rear seat and arranging the suitcases to make a platform for the children.

We find we cannot associate ourselves with any group in Europe. Neither our budget nor our interests places us in the "tourist" class. Traveling with three small children keeps us from being a member of the "student" group. We found we cannot use facilities such as youth hostels, the American Academy in Rome, etc. We have met "G.I." families with small children which have been very helpful and friendly, but we are not in that group either. It is a very strange feeling to have the responsibility of a family with the only "home" available a 4 by 10 ft. car. We wanted to come to Europe to seek freedom of thought—individualism—but our first taste of this has been a little frightening. Perhaps this is as it should be.

Not speaking the language of the countries we visit is a decided disadvantage. We were surprised how

much we must rely on our limited German or French.

In Germany, at least, English is not taught in the Public School as we had thought. The average man cannot afford to allow his children to go beyond the Public School or eighth grade level. Additional schooling (where foreign languages are taught) must be paid for. The largest proportion of people, therefore, do not know foreign languages or receive sufficient schooling to rise above the economic or social level of their parents.

Despite the language difficulty, people generally have been very friendly. It's necessary, however, to become accustomed to being stared at. Europeans seem to feel no embarrassment at all when they stop on the street to watch our every move.

The people all seem to be dressed exceptionally well, based on American standards and styles. It seems all the women (under 40) wear nylons and high heeled shoes, whether riding a bicycle or motor scooter or walking along a country road. The men usually wear a white shirt, tie, suit and nicely polished shoes.

Economically, all that we have seen thus far indicates that the countries are doing very well. We have seen no evidence of hunger or lack of any necessity—only well fed, clean and well dressed people.

Most families, of course, do not have automobiles, television sets, automatic washers, etc. But these things are available to the few that can afford them. There is no apparent shortage of any items we have wanted—soap, Kleenex, film, etc. Even American brands usually are available at prices a little higher than at home. It is a mystery to us how the people can afford the things they have—especially the clothes—because from what we can gather the average German earns about \$100/month and the average Italian about \$60/month, which makes their buying power about a fourth of their American counterparts. One Italian woman, the wife of a G.I., said they bought their clothes, etc., on time

payments over a several year period, as we would a car.

It has been exciting to see cities that have been in existence since the Roman Empire, but shocking to realize that our cities at home are planned much the same way. Wider streets, perhaps, but basically no changes. Has not industrialization changed the requirements of a city?

As we hurriedly passed through Germany and Switzerland we were compelled to stop and study several new churches. They were truly inspiring.

We have been very much impressed by the planning of the areas outside the buildings themselves, sometimes referred to as "external space." This is true not only of past ages with the fountains, statues, gardens, etc., but obviously has been given attention by contemporary architects as well.

Milan, Italy
May 15, 1958

We fear the remaining four months will be anti-climatic. We hope the six weeks we have spent in Italy will live with us the rest of our lives.

Architecturally, we felt the simple beauty of the Greek temples at Paestum (6th century B.C.) were inspired by the genius of the Romans who built, by brute force, such monuments as the Baths of Caracalla in Rome (3rd century A.D.).

We saw the easily understood scale of the early Christian period in the Basilica of Santa Felice, Vicenza (5th century A.D.), the motion of the Byzantines in San Vitale, Ravenna (6th century A.D.), the hint of new expression in Santa Maria in Cosmedin, Rome (8th century A.D.), the complete change of the Romanesque approach in S. Zeno Verona (11th century), the culmination and mystery of the Gothic period in the Cathedral at Milan (14th century), the intellectual expression of the Renaissance in the Church of S.

(Continued on Page 12)

. . . . St. Edmund's Episcopal Church Elm Grove, Wis.



The dramatic church pictured here and on the cover is distinguished by a thin shell, reinforced concrete, doubly curved surface roof. It spans 90 feet between buttresses and 120 between the high tips. Three inch thick cast-in-place concrete, the roof forms a hyperbolic paraboloid. The convex wall of the front elevation is of cedar.

Architect:

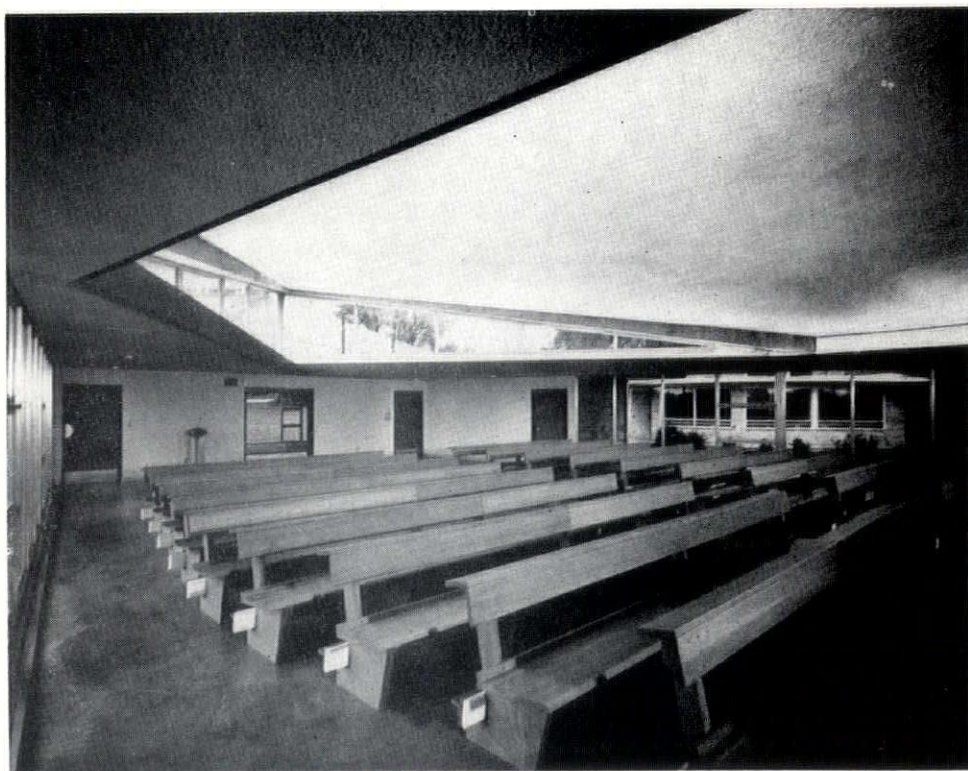
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Inside . . .

From Page 10

Spirito, Florence (15th century), the freedom of space in the Baroque example of S. Carlino, Rome (17th century), the co-ordination of the urban planning of the 19th century in Piazza del Popolo, Rome, and finally, the promise of a new age in Nervi's newly completed Sports Palace of Rome.

All this has been more enlightening and stimulating than expected, but even this has not excited us as much as what we feel is a better understanding of America today. We have decided to attempt to record this feeling with the hope it may be a hint of the course to take in the days ahead.

When we left home we objected to our materialism, to our fear of standing alone away from the crowd, to our softness and faint heartedness as engineers, artists, theologians, teachers, to our desire to turn to an organization or government to solve our needs and arrange our future, to our lack of knowledge of matters foreign to our own fields, to our misunderstanding of other countries, etc.

But we had hardly left the New York harbor when we found we were ready to argue fiercely with anyone who said one word against anything American. We had gone from one extreme to the other in only a few days! We believe it has taken us all of our first two months in Europe to begin to see ourselves and our country in anything like a proper perspective.

"Americans are not cultured—do not appreciate the finer things in life." Perhaps this is true, but it is true of Europeans as well. We have seen in Italy that as more and more consumer goods are made available, they behave more and more like Americans.

If a person lives in a country where he has nothing but the culture of earlier ages, he will, of course, respond to this culture. But when his country's economy makes it possible to become materialistic (clothes, cars, TV), that quickly has his interest. It seems that the problems arise with prosperity.

Pioneer Americans were given nothing but an opportunity, and this seemed to kindle in them the spark

of individualism, and tremendous courage. But as America prospered, this challenge diminished. No longer do we "soar like the lone eagle," but instead we seek the security of the group like a "herd of sheep."

We feel that as prosperity and wealth come to any people, they will respond similarly. It seems to us that a person can have all fight removed from him by two methods: One, have nothing and see no prospect of getting anything; the other, have everything given to him so there's no need to work for more. It seems to us that a society such as ours is in a very dangerous position when a man has importance only if he has dollars.

One of the highlights of our travels has been a meeting with Architect Bruno Zevi, author of "Architecture as Space." He runs a very active architectural office, is a professor at the University of Rome and director of "L'Architettura," the architectural magazine with the largest circulation in Europe.

In our opinion, he has grasped the problem of America better and with a clearer insight than any other person we have met or read about. He says simply—"She has two souls"—present in all Americans. The first is the soul of the pioneers—rugged individualists, men who know what they believe in and why. He feels this soul is still alive and symbolized by the "provinces" of America. The other soul is that of the man to whom something is important only if it is big, expensive, better and secure. This soul is very much alive and can be symbolized by our big "cities." Mr. Zevi feels the future of America depends on which soul finally dominates. This we believe, also.

We stopped at the United States military cemetery and memorial near Florence. Thousands of small marble crosses. Some said, "Illinois," "New York," "Wisconsin," while others simply read "To a Comrade in Arms Who Died With Honor Known but to God." In the past, this has been what America required of her sons. Today, she requires our lives also—in the battle of culture—as individuals. We must all work, learn, experiment, fail, work again, succeed. Then will our wealth no longer blind us, but aid us in our fight for the respect of all people. We have so much already—free-

dom, opportunity, wealth—all this can crumble beneath us and be lost or can serve as the platform for the development of a culture the likes of which the world has not seen. From our example and leadership all the world can continue to gain. We have the contributions of all countries—we alone can therefore lead all countries. This is our obligation. The conclusion is by no means automatic. We could fail.

IMPRESSIONS:

Arena at Verona: Similar in design to the Colosseum at Rome. Completely executed in stone. If the Romans accomplished this work with the simple materials they had available, we, as architects today, have barely begun to explore the potential of the materials, knowledge and know-how available to us in this age.

St. Marks, Venice: A perfect expression of the attitude of the people who built it—materialistic. It seems to have been an attempt to use as many expensive marbles in as many places as possible. The result—a cluttered display of unrelated materials, misused wealth.

Pier Luigi Nervi: A very forceful, yet quiet and humble man—similar to his structures. He showed us around his office and explained some details of his current work. We were pleased to note that he does much of the actual calculations and drawing himself. One of his men gave us a guided tour through his partly completed soccer stadium in Rome. We noted with great interest the methods used to build forms for pre-casting the various concrete elements. The reinforcing steel also is preassembled and then lifted by a crane into the concrete form. After all the bars are in place for any thin section, Nervi uses a fine mesh (similar to chicken wire) over the total reinforcement. From experience, they have found the stresses are distributed better and the actual strength greatly increased over the calculated strength.

St. Peter's, Rome: The first impression was that of the Vatican Guards with their multi-colored 16th century costumes and spears. We felt here a complete anachronism as though the Vatican was oblivious to the changes that have taken place in our society since the days of Michelangelo. It is our opinion that this

attitude must be reversed before the church can effectively witness in our age.

Statue of David by Bernini: Of the museums and galleries we visited in Rome, we enjoyed most of the Borg-hese museum which has Bernini's David.

Rome in general: We will always have wonderful memories of Rome, the people we met, the beauty of its monuments, the excellence of its fountains and landscaping, etc. But we will also remember it as a city living more in the glory of its past than one that is confidently facing the future. We were disturbed by the prominent display of the names of the artists and others related to each fountain, church or column. We wondered what was the true purpose for much of the work and how much would not have been built if the names had not been allowed their prominence!

Michelangelo's work, Florence: It was interesting to compare David as done by Michelangelo and by Bernini. We felt a definite lack of knowledge and background of the finer arts as we looked at the wealth of works displayed in Florence and Rome, but we did gain a better ap-

preciation of the ability of art work (sculpture in particular) to convey a feeling or impression. Perhaps this was necessary before we, as architects today, can integrate art with our architecture.

In conclusion: We feel the ingredients needed most in our architecture today are: First, courage and confidence in ourselves; and, second,

a greater love for the small details. This, however, is not as important as the need for architects to face the problems of space outside their buildings—urban space or city planning. Perhaps studying a total city is not even enough. It may require the study of entire regions.

We now are camping. Last night we slept in our tent for the first time.

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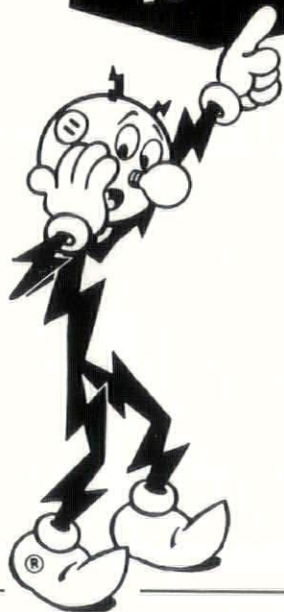
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Architectural Foundation Performs Valuable Service

The Wisconsin Architectural Foundation has assumed an important role in the studies being made for a proposed School of Architecture in the State of Wisconsin. In the Report submitted by the Survey team of the American Institute of Architects it was cited as a major source of funds for scholarships, prizes, visiting critics and lecturers and library with a strong recommendation that a minimum of \$10.00 per year per Registered Architect could be expected.

The Education Committee of the Wisconsin Chapter, which is working with University authorities, is laying great stress on the Foundation as a source of funds and materials. It has presented the results of the Questionnaire in which AIA and non-AIA members, alike, indicated offers of slides, libraries and money which would be presented when the School was established. The total amount in each category is impressive.

However, the Committee, in an effort to present more tangible evidence of these items has begun so-

licitation of letters from all sources stating specifically what can be expected from these Architects. Where provisions are being made in Wills, letters to that effect are being received.

It is the earnest desire on the part of the Committee that by the end of November it have in its possession as many letters of intent as possible which it can then produce as evidence of support from practicing architects.

Such letters can be sent to the office of the Wisconsin Architectural Foundation, 759 N. Milwaukee St., Milwaukee 2, or to members of the Board of Directors which include; Francis J. Rose, President; Karel Yasko, Vice-President; Wallace Lee, Secretary - Treasurer; T. Eschweiler, Leigh Hunt, Frank Shattuck, Julius Sandstedt, Carl Schubert, Lloyd Knutson and Gerald Rice.

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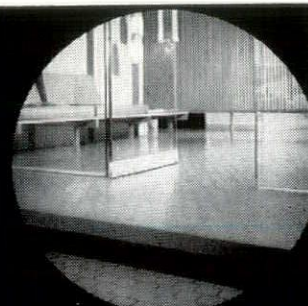
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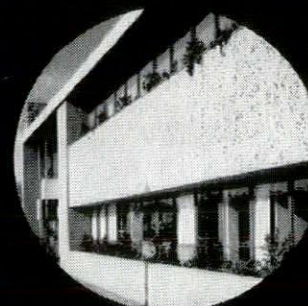
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Eight Offices Exhibit at Conference at Madison

Eight Wisconsin Chapter offices presented exhibits at the recent meeting of the Wisconsin Annual Joint Conference of Administrators and Supervisors, which was held last month in Madison.

Exhibits consisted of color photos and other descriptive material, and were acclaimed as splendid examples of the type of architectural talent in the membership of the Wisconsin Chapter.

Follow are those who exhibited at the conference:

1. By Maurey Lee Allen and Caudill, Rowlett and Scott: Appleton Catholic High School on 1—40"x40" mount.
2. By Maynard Meyer & Assoc.: Milwaukee West Division High School on 2—40"x40" mounts and Pleasant Valley School on 2—40"x40" mounts.
3. By Lawrence Momberg & Assoc.: Columbus High School on 1—40"x40" mount.

4. By Mark Pfaller Associates: St. Mary's School on 2—40"x40" mounts.
5. By Schutte, Phillips, Mochon: South 78th Street School on 1—24"x48" board and Irving Elementary and Orthopedic School on 1—30"x44" and 1—30"x46" mounts or boards.
6. By John J. Flad & Asso.: Hoyt School on 1—40"x40" mount and Delevan-Darian High School on 1—40"x40" mount.
7. By Gausewitz & Cashin: Monona Grove High School on 2—40"x40" mounts and Maywood Grade School on 2—40"x40" mounts.
8. By Weiler and Strang and Assoc.: Charles R. Van Hise Elementary School on 2—40"x40" mounts and Monroe, Wis. High School on 2—40"x40" mounts.

Some of the exhibits are now at the Wisconsin Chapter office, and arrangements for picking them up can be made with Mrs. Ruth Hill, executive secretary.

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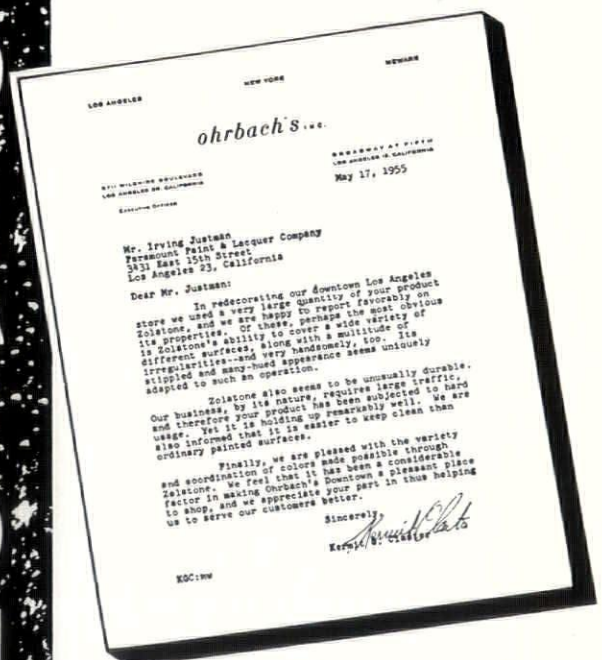
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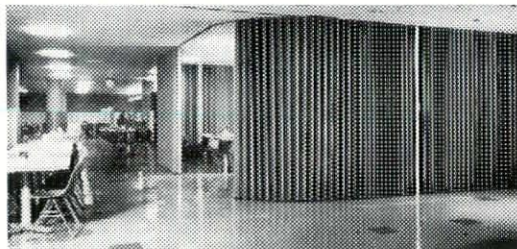
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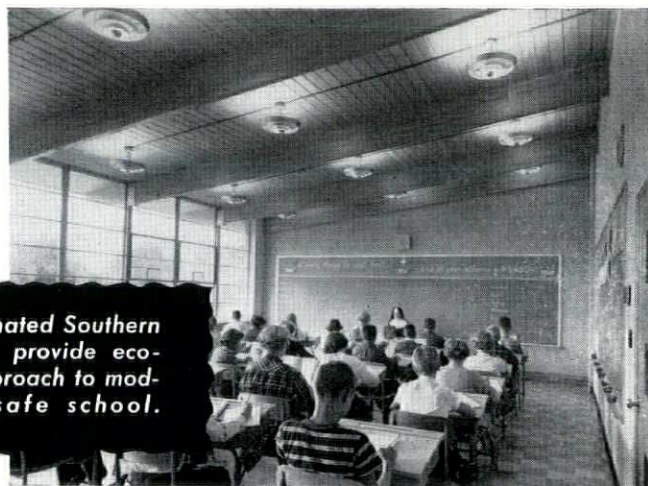
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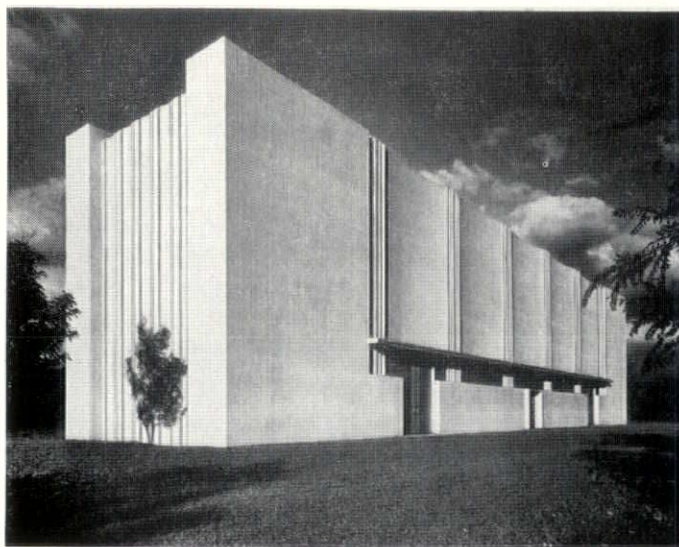
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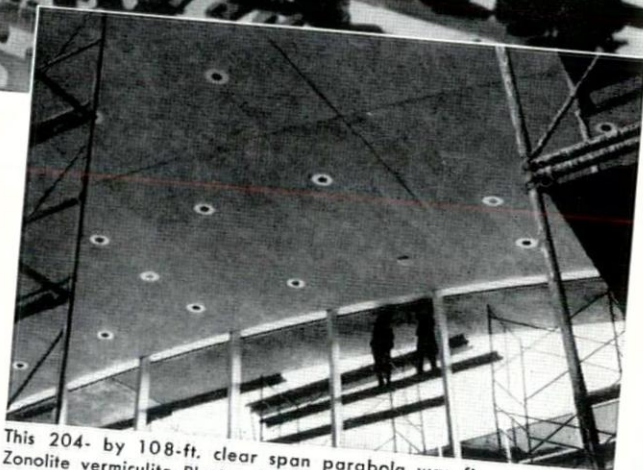
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